Regroup Show 2021

FLINT JAMISON, MILTON RESNICK, JEAN-MARIE STRAUB and DANIÈLE HUILLET, JEAN-LUC MOULÈNE, EILEEN QUINLAN, CAMERON ROWLAND, DANA LOK, MATTHEW RONAY, R.H. QUAYTMAN, MOYRA DAVEY, TISHAN HSU, ALEX CARVER, YUJI AGEMATSU, RAHA RAISSNIA, BLAKE RAYNE, LIZ DESCHENES, REY AKDOGAN, HANS BELLMER

January 23 – May 15, 2021
88 Eldridge Street

ANNOTATED CHECKLIST

HALLWAY

FLINT JAMISON
Greaser, 2015
vibrator, purpleheart wood
139 1/2 x 30 5/8 x 5 inches (354.3 x 77.8 x 12.7 cm)
[AJ1008.15]

Its Base, 2015
casters, purpleheart wood
6 3/4 x 30 3/4 x 28 1/2 inches (17.1 x 78.1 x 72.4 cm)
[AJ1010.15]

Note:
Flint Jamison is a conceptual artist working with sculpture, digital media and video, publication, and performance. At once minimalist and majestic, *Greaser* is comprised of butterflied purple heart wood boards with a custom wooden base on caster wheels. A small engine affixed to the middle of the towering slab charges the wood with various degrees of vibration, depending on its setting. Densely heavy and solid while also precarious and liminal, the sculpture oscillates between barrier and resonating threshold.

INQUIRE

JEAN-LUC MOULÈNE
Hands Off (Paris, 2019), 2019
printed aluminum
left hand: 16 1/8 x 7 1/8 x 3 1/2 inches (41 x 18.2 x 9 cm)
right hand: 16 3/8 x 6 3/4 x 2 3/4 inches (41.6 x 17.2 x 6.8 cm)
edition of 2 + 1 AP
[JM1506.19]

Note:
Hands Off takes its form from digitally produced hands that are distorted through software manipulation, evoking the topology of the shifting surfaces of a hand in motion. The skin is modeled in relation to movement and digitally connected to the bones, so that when the bones move the skin follows. The work also alludes to Rodin's *The Cathedral*, in which two right hands come into contact. "Emptiness was a factor that Rodin used to allow for, and, as Rilke pointed out, 'the role of air had always been extremely important' for him" (from the Rodin museum description of *The Cathedral*). Finally, the impossible configuration of the hands also evokes the traditional association of the artist with the archetype of the magician.

HALLWAY GALLERY

MILTON RESNICK
DOOR, 1985
oil on canvas
75 x 45 inches (190.5 x 114.3 cm)
[MR1116.85]

Note:
Resnick's evolution from explicitly Abstract Expressionist modes to the dense and heavily impastoed canvases of his later years resulted in an intensive exploration of paint's materiality, leading to the ultimate dissolution of line and contour into thick 'walls of paint.' In the late 1970s and early 80s, he thus achieved the limit of his artistic project and of AbEx painting in general, as painterly gesture was slowed down and subsumed into the stuff of paint itself. As he established a unique point of equilibrium between gesture, material and color, Resnick's lush paintings of that period fully realized this quintessential American idiom. The artist's allegiance to the physical properties of paint, its viscosity and "actuality," was in turn predictive of younger painters like Cy Twombly, Robert Ryman and Frank Stella, and anticipated artistic movements such as New Materialism today.

INQUIRE

JEAN-MARIE STRAUB and DANIÈLE HUILLET
Incantati, 2002
ProRes HQ422 digital file from 35 mm film
6 min
edition of 50 + 1 AP
[JS1061.02]

Note:
Incantati is a re-edited sequence from the end of *Umiliati*. Straub and Huillet take as their inspiration the 1949 novel *Women of Messina* by the Sicilian writer Elio Vittorini, whose courageous wartime work in the underground Communist resistance press led to his imprisonment by the Fascists. The film centers on a community of peasants and workers, adrift in liberated Italy, who establish a cooperative in a battle-ravaged mountain village. The community then must stand its ground against the coercions of the capitalist state, which takes the form of three argumentative—and armed—hunters. The utopian ideal of a Popular Front—myriad individual voices ringing out as one—seems to be no match for an idea of progress measured in profiteering and private property, as if one can own the songs of birds and the rustling wind.

GALLERY 2

EILEEN QUINLAN
Scam Likely, 2018
digital chromogenic print mounted on Dibond
60 x 48 inches (152.4 x 121.9 cm)
edition of 3 + 2 APs
[EQ1698.18]

Note:
Scam Likely belongs to Eileen Quinlan well known 'scanner' series, which utilizes a large flatbed digital scanner to generate photographic images made by manipulating common materials in the artist's studio. Quinlan uses the scanner as a kind of near-sighted camera. Rather than fixing an image—as in a traditional photograph—Quinlan exploits the moving gesture of the apparatus, producing time-based textures and digital elasticities. Quinlan says of the series, "It is a largely accidental process where some composition takes place as little hacks and effects are gradually understood and mobilized with intent. Each piece is part of a greater ponderous whole, ever in a process of forming and deforming."

INQUIRE

CAMERON ROWLAND
U60, 2013
steel with black finish
60 x 1 7/8 x 2 1/2 inches (152.4 x 4.76 x 6.35 cm)
Rental
[CR1003.13]

Note:

The Lozier company has sold variations on its no-bolt Gondola shelving system since 1957. As the industry standard for retail circulation and organization, the reliance on this system has produced a secondary market for used Gondola units. Warehouse locations hold used units acquired from recently closed businesses, waiting to be resold to others, which depend on the supply of discounted fixtures.

Like other industrial systems, the Gondola relies on a set of standardized parts. Used parts are rarely sold individually, but are maintained as units for the sake of inventory. Removed from the unit, the individual part is not recognizable, as its visual coherence relies on its structural contingency. The extraction of the part voids its ability to form a unit.

Attempts to reorganize the excluded often do so through economic incorporation. Cora Walker and other local leaders founded the Harlem River Consumers Cooperative Supermarket in 1968 as a way to direct their buying power. Variations on this model of community economic development have proliferated nationally since then. Often initiated by community development corporations (CDCs), this model is reproduced on pre-existing terms of value.

DANA LOK
Weather System, 2021
oil on canvas
70 x 78 inches (177.8 x 198.1 cm)
[DL1012.21]

Note:
Weather System is a new, large painting that hinges on an uncanny deployment of scale. An oversized book fills the picture plane, which is repeated by a more realistic but miniature double. More a vague, visual model than an illusionistic object, the central book's fanning pages appear held in place like sculptural volumes. Between the book's open pages stands a crescent rainbow backdrop. The title alludes to three weather signs: the stage-set

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rainbow, a theatrical spotlight resembling a glaring sun, and a representation of a rainstorm in the logo of a half-hidden Morton's salt cannister. From foreground to background, the painting presents a series of images moving from a pure theoretical model—the smooth, uniform shape of the book that seems to sit atop, meld, and float all at the same time in the undefined space of the painting—to the world of materials and instantiation, of details, particularity, and frictional textures. Swept away by the eclipsing shapes of the work's dominant elements, *Weather System* probes the nature of conceptual modeling to consider what's given and what's left out.

MATTHEW RONAY
Eight Tissues One Hand, 2020
basswood, dye, gouache, flocking, plastic, steel, epoxy, HMA
12 3/4 x 14 1/2 x 9 inches (32.4 x 36.8 x 22.9 cm)
[MR3000.20]

Note:
Matthew Ronay's sculptures are widely identifiable by their mix of playful, organic forms, vibrant and saturated colors, and master craftsmanship. They elicit an immediate and visceral response, in part due to their familiar but unplaceable relation to the body, and the forms that Ronay combines have an involuntary quality to them, like an organ whose shape perfectly reflects its natural function. The objects might resemble a didactic model for an uncanny anatomy or stationary animations describing some new, speculative system, while the negative space built into each work imbues them with a haptic, and even erotic, dynamic charge. Intricately detailed and textured, Ronay's sculptures celebrate the maximal and tactile qualities of materials.

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R. H. QUAYTMAN
Silhouette, 2015
oil, silkscreen ink, gesso on wood
32 3/8 x 20 inches (82.2 x 50.8 cm)
[RQ1860.15]

Note:
Silhouette is a unique painting that features many of the now classic elements of Quaytman's work. It was made following the completion of *קקוה, Chapter 29*, and utilizes the crossing lattice-patterned optical screen that constitutes a core visual structure throughout the chapter. It also includes Quaytman's recurring motif of a trompe l'oeil beveled edge, which repeats the length of the painting's shorter dimension and constitutes the work's only hand-painted element.

R. H. QUAYTMAN & MOYRA DAVEY
Mothers of Men, Chapter 33, 2017
silkscreen ink, gesso on wood, and silver gelatin print
painting: 32 3/8 x 32 3/8 x 1 inches (82.2 x 82.2 x 2.5 cm)
photograph: 16 x 20 inches (40.6 x 50.8 cm)
shelf: 60 x 4 x 1 inches (152.4 x 10.2 x 2.5 cm)
overall dimensions: 33 3/8 x 60 x 4 inches (84.8 x 152.4 x 10.2 cm)
[RQ2009.17]

Exhibited:
Mothers of Men, House of GaGa, Mexico City, January 13 – February 24, 2018.

Note:
Mothers of Men, Chapter 33 is a combine pairing an optical striation painting by Quaytman with a photograph by her friend, the artist Moyra Davey. The collaboration was conceived for a joint exhibition with the painter Vivian Suter in Mexico City, aptly named *Mothers of Men*, a reference to the artists' shared experience as midlife mothers. The vocabulary for the works in the show emerged from an intimate year-long correspondence between the three artists.

INQUIRE

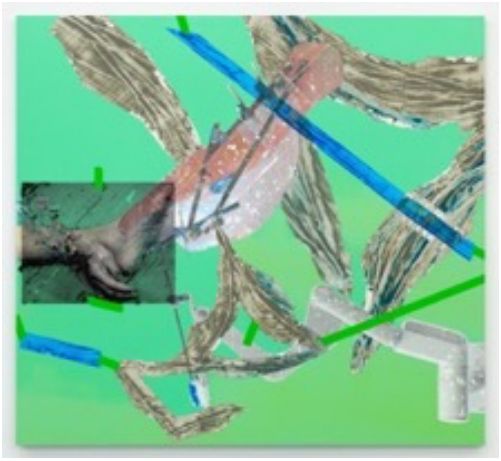
TISHAN HSU
study – head and tiled surface, 1981
color pencil on paper
11 x 14 inches (27.9 x 35.6 cm)
[TH1168.81]

Note:
Since the mid-1980s, Tishan Hsu's prescient artistic practice has been probing the cognitive as well as physical effects of transformative technological advances on our lives. Through the use of unusual materials, software tools, and innovative fabrication techniques, his enigmatic paintings and sculptures explore and manifest poetic new ways to engage and reimagine the human body. These two historic works on paper record the process of working out the compositional forms that developed into his iconic sculptures and paintings of the same period.

TISHAN HSU
study – Heading Through, 1982
color pencil on paper
11 x 14 inches (27.9 x 35.6 cm)
[TH1184.82]

MAIN GALLERY

ALEX CARVER
Temporary Composition (*Hand Attached to Broken Leg*), 2019
oil and acrylic on canvas
72 x 79 x 1 1/4 inches (182.9 x 200.7 x 3.2 cm)
[AC2033.19]



Note:
Carver's recent series are organized around different themes of the human body and surgical operations, with the formal and conceptual problems of contemporary painting considered as symptoms of a body in various states of transformation. *Temporary Composition* (*Hand Attached to Broken Leg*) places the viewer among

INQUIRE

the apparatuses on robotic surgery, staging the gallery as a kind of expanded surgical theatre that recalls the grand genre paintings of the 19th century, such as Thomas Eakins' 1889 *The Agnew Clinic*. Carver lifts the unique green wall color of current operating rooms for the painting's ground, which is used in hospitals to counteract the effects of retinal fatigue experienced by doctors overexposed to the reds of human organs and blood. The robotic arms that conduct the painting's actions stand in as a substitute for the artist, a sly nod to the privileged category of gesture and conceptual trends toward increasingly subjectless paintings. Resembling the textured surface of expressive abstraction, the yellow-brown biomorphic forms are placed in relation to each other and held in place by *trompe l'oeil* green artist's tape, one of the few directly painted elements in the work. Tenuously constituted, *Temporary Composition* (*Hand Attached to Broken Leg*) appears like a suspended moment in a larger animatronic choreography repairing and generating new situations in painting.

YUJI AGEMATSU
2016.02.01/16, Bowery and Delancey St, 2016
digital inkjet print
19 7/8 x 23 7/8 inches (50.5 x 60.6 cm)
edition of 3 + 1 AP
[YA1152.16]

Exhibited:
Yuji Agematsu, *Day by Day*, The Power Station, Dallas, TX, January 27 – March 9, 2018.

These three photographic diptychs come from a portfolio of images taken over two nights in February 2016 documenting the intersection of Bowery and Delancey Streets and printed for Agematsu's *Day by Day* exhibition at The Power Station, Dallas in 2018. The pairings and slide-like shifting between the photographs foreground the importance of rhythmic spontaneity and balance in Agematsu's practice. More phenomenal than documentary, these photographs capture the elements of Agematsu's creative environment: viscous and in a constant state of change, lit by the artist's unique attention to the overlooked and discarded, and at once calamitous, vertiginous, and with the right disposition, serenely generative.

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YUJI AGEMATSU
2016.02.01/16, Bowery and Delancey St, 2016
digital inkjet print
23 7/8 x 19 7/8 inches (60.6 x 50.5 cm)
edition of 3 + 1 AP
[YA1154.16]

Exhibited:
Yuji Agematsu, *Day by Day*, The Power Station, Dallas, TX, January 27 – March 9, 2018.

YUJI AGEMATSU
2016.02.01/16, Bowery and Delancey St, 2016
digital inkjet print
19 7/8 x 23 7/8 inches (50.5 x 60.6 cm)
edition of 3 + 1 AP
[YA1147.16]

Exhibited:
Yuji Agematsu, *Day by Day*, The Power Station, Dallas, TX, January 27 – March 9, 2018.

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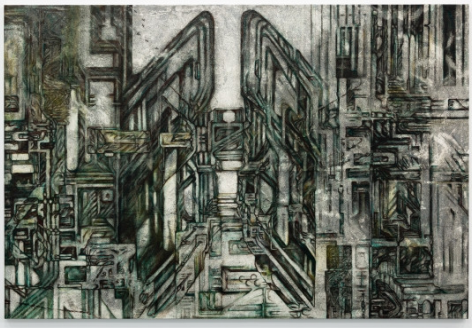
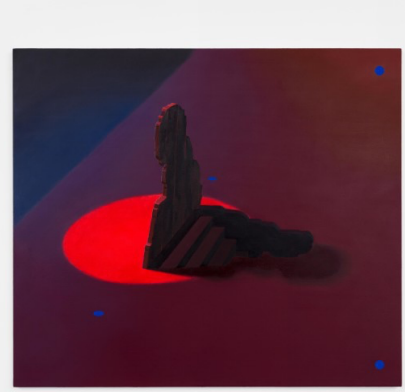
RAHA RAISSNIA
Iridium, 2020
oil, acrylic medium and gesso on canvas
59 1/2 x 88 1/2 inches (151.1 x 224.8 cm)
[RR1341.20]



Note:
In Raha Raissnia's practice, film-making, drawing, and painting are closely imbricated, and her works are equal measure gestural and photographic, figurative and abstract. *Iridium*, a new, large-scale painting, is the outcome of a multi-layered and multimedia process that begins with the artist superimposing scanned segments of her own drawings. Colors derived from painting on clear celluloid—the primary medium of Raissnia's film works—were added using digital image software. These initial compositions were then printed and transferred to the painting's gesso layer, resulting in an array of misregistrations. As such, the digitally produced images are only residually present in the actual painting, which is a kind of material expansion and reinvention of the decayed digital elements. The title refers to one of the earth's rarest metals, which is composed of salts that give off an iridescent glow, much like the effect of the painting's subtle colors. An iridescent phenomenon can often be perceived in the atmosphere following dramatic weather events such as fire or hard rain.

DANA LOK
Trapdoor, 2019
oil on canvas
42 x 48 inches (106.7 x 121.9 cm)
[DL1009.19]



Note:
In *Trap Door* the viewer sees only what's behind a solitary set piece, if not what's 'behind the curtain.' This work is a meditation on the architecture of the sign. Viewed from back-stage, all that can be seen of the signifying figure is the barely perceptible edge of its image. Instead, what's revealed is a hidden chamber from which a signified—the performer—might emerge. Through a false floor, meaning is always escaping its material ties to a word or picture. Not unlike theater, or paint conjuring an illusion, for language to function there is always a kind of faith in the magical acts of words to carry and convey meaning—and if not faith, at least, the suspense of disbelief.

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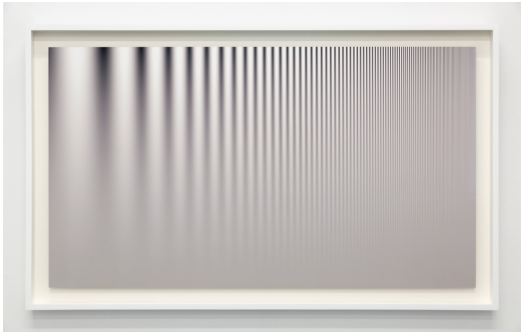
BLAKE RAYNE
Dog Ear 4, 2020
acrylic on canvas and linen
84 x 60 inches (213.4 x 152.4 cm)
[BR1532.20]

Note:
Blake Rayne has a long-established intermixed approach to painting, filmmaking, sculpture and installation, often substituting the concerns of one medium for the other as he devises new scripts or programs for the production of exhibitions. His latest series, *Dog Ears*, extends and deepens his practice of folded canvas paintings. Strips of canvas are folded, sprayed, sewn, and stretched to create forms and registrations derived from the folding motion's inherent generation of obstructions and blind spots. Conceived as akin to filmic shots, some strips are painted over longer periods of time (long exposure) while others are executed quickly. Depending on the duration, different modes of painting are layered and accumulated, sometimes creating dense sedimentations tracing a range of activity occurring in the studio. In other zones, a 'faster' strip might only register a consistent static of sprayed paint. In *Dog Ear 4*, a figurative line drawing of a bird on a tree or wire sits on top of the re-sewn folded sequences. Evoking the expansion and compression of time, the accordion-like, bent-angle creases bring to mind the dog-ear, a mnemonic folding device used to suspend a moment of reading in memory.

MATTHEW RONAY
Impulse Intermittoid, 2020
basswood, dye, steel
20 1/4 x 21 3/4 x 11 1/2 inches (51.4 x 55.2 x 29.2 cm)
[MR3001.20]

INQUIRE

LIZ DESCHENES
Left / Right (*Reversal*), 2019
UV laminated chromogenic print mounted on aluminum
19 3/4 x 35 inches (50.2 x 88.9 cm)
framed: 23 x 38 inches (58.4 x 96.5 cm)
Edition of 4 + 2 APs
[LD1423.19]



Note:
The image in this work is an extreme close-up of a calibration chart used to test the sharpness of camera lenses. As the artist remarks, "I photographed it on a computer screen, and then printed it out of focus – it is a logarithm." The paradoxical result and message contained in this work is that as the camera zooms in to focus on finer and finer detail, it reaches a threshold beyond which the image becomes blurry. It is significant to note that the progression of lines presented in this image encourages a retinal engagement with the passage of time, which has become increasingly important in Deschenes' work.

BACK HALLWAY

ALEX CARVER
Pharmakon, 2020
oil on linen
45 1/2 x 36 1/2 inches (115.6 x 92.7 cm)
[AC2041.20]

Note:
Pharmakon is a densely textured new painting overlaying different levels of image production. The different layers seem to oscillate, receding and emerging at the direction of the eye and generating the sensation of one realm of information becoming visible only by way of another. With this latest series, Carver develops the different layers with an interest in how painting procedures might mimic surgical grafting, which melds tissue from one part of the body with another. Recurrent images of plant material take on a special relevance here, as advanced biomedical grafting techniques have begun using plant fibers as the skeletal structure for transplanting and growing new tissue. Seeping through *Pharmakon* is a negative image of a medieval woodcut depicting a medical garden. While the fantastic fusing of humans, plants, and animals in medieval iconography has long been considered as culturally naïve in the views of modern scientific advances, in light of new technologies these combinations take on an imaginative prescience.

INQUIRE

REY AKDOGAN
Subtraction #021, 2020
Newsprint, synthetic paper, medium gel, UV varnish
10 x 7 3/4 inches (25.4 x 19.7 cm)
framed: 11 3/4 x 9 1/4 x 2 inches (29.8 x 23.5 x 5.1 cm)
[RA1222.20]

Note:
Rey Akodogan creates subtle interventions into the spatial, temporal, and material conditions of a given environment through an understated use of repurposed industrial and display materials. This latest series of 'subtractions' draws on an archive or tear sheets from magazines covering interior design, architecture, and lifestyle. By transforming and manipulating the paper supporting these appropriated images, Akodogan changes the way that they can be read and recognized, drawing our attention instead to the ways that value is constructed through principles of organization. Taken as a full series, the different iterations make up a kind of swatch book proposing new systems of organization that undermine the language of advertising. In this way, *Subtraction #037* and *Subtraction #021* are fragments or samples of a larger, serial proposal, the origins of which are rendered mysterious by exploiting the paper's plasticity and the porousness of the pigments.

REY AKDOGAN
Subtraction #037, 2020
magazine page, medium gel, UV varnish, and stainless steel pin
9 1/2 x 6 1/8 inches (24.1 x 15.6 cm)
framed: 12 x 9 1/8 x 2 inches (30.5 x 23.2 x 5.1 cm)
[RA1223.20]

INQUIRE

HANS BELLMER
La Poupée, 1949
vintage hand-colored gelatin silver print
5 3/8 x 5 3/8 inches (13.7 x 13.7 cm)
framed: 14 x 14 inches (35.6 x 35.6 cm)
[HB1011.49]

Note:

This photograph is number I in *Les Jeux de la Poupée*, Paris: les Editions Première, 1949. Introduction by Hans Bellmer, 15 hand colored original photographs by Hans Bellmer, with prose poems by Paul Eluard accompanying each work. Edition of 136 + 6.

Restreinte, puisque tout ce que l'on peut dire d'elle la borne, la limite. Dans le plus petit escape de la vue la plus étroite, on cherche en calculant, en ergotant, la place de son cœur, on évalue la foi en l'enfance.

(*Bound, because all that can be said of her confines her, limits her. In the smallest space through the narrowest of viewpoints we sift the signs, minutely seeking the place of her heart; we weigh the value of faith in infancy.*)

HANS BELLMER
La Poupée, 1949
vintage hand-colored gelatin silver print
5 1/4 x 5 1/4 inches (13.3 x 13.3 cm)
Framed: 14 x 14 inches (35.6 x 35.6 cm)
[HB1010.49]

Note :

This photograph is number II in *Les Jeux de la Poupée*, Paris: les Editions Première, 1949. Introduction by Hans Bellmer, 15 hand colored original photographs by Hans Bellmer, with prose poems by Paul Eluard accompanying each work. Edition of 136 + 6.

Dans l'armoire aux enfants, il y a des lumières enchantées, un pistolet chargé qui inspire la terreur, une fontaine transparente, un bassin de pierre dont le trop-plein s'épand sur un lit d'opales, un chasseur sans souliers, une fille sans cheveux, un bateau sur la mer et le marinier chante, un cheval damassé, un théâtre ambulant, un grillon, des plumes blanches tombées du nid des tourterelles, de petits paniers creusés en cœur et pleins de crème rose, une guitare qui fait des étincelles ut une robe qui restera toujours neuve.

(*In the children's wardrobe there are enchanted lights, a loaded pistol which inspires fear, a transparent fountain, a stone pool with water overflowing from it on to a bed of opals, a shoeless hunter, a girl with no hair, a boat on*

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the sea and the sailor sings, a horse cloaked in damask, a travelling theatre, a cricket, some white feathers which fell from a dove's nest, some little baskets with heart-shaped centres filled with pink cream, a guitar which gives off sparks, and a dress which will be forever new.)

HANS BELLMER
La Poupée (*L'attente latente*), 1936/1949
vintage hand-colored gelatin silver print
5 1/4 x 5 3/16 inches (13.3 x 13.2 cm)
Framed: 14 x 14 inches (35.6 x 35.6 cm)
[HB1009.49]

Note :
This photograph is number XI in *Les Jeux de la Poupée*, Paris: les Editions Première, 1949. Introduction by Hans Bellmer, 15 hand-colored original photographs by Hans Bellmer, with prose poems by Paul Eluard accompanying each work. Edition of 136 + 6.

L'hiver, à cinq heures du matin, elle se levait et, à peine vêtue, allait ramasser du bois mort. Elle aurait pu mourir de la pitié qu'elle éprouvait pour elle-même,Paille mêlée au grain, fumée mêlée au feu, pitié mêlée au mal.

(*In the winter at five in the morning she got up and, scarcely dressed, went out to gather dead wood. She could have died for the pity she felt for herself.*
VARIATION: *Straw mixed with grain, smoke mixed with fire, pity mixed with pain*)

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